

DOCUMENT RESUME

ED 295 149

CS 211 230

AUTHOR Alparaque, Idrenne
TITLE Child and Storying.
PUB DATE 88
NOTE 47p.
PUB TYPE Viewpoints (120) -- Reports - General (140)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Child Language; Imagination; Listening Skills;
*Story Telling; Young Children
IDENTIFIERS *Story Telling by Children; Story Themes

ABSTRACT

The power of language gives children (and the rest of us) that "magic" talent of bringing to life that which is otherwise hidden from conscious awareness. From the viewpoint of one attempting to listen to children's languaging within experience so that the listening becomes a dialogic experience, the child storyteller seems to experience a hovering between the real and the imaginary, a feeling of being in two places at the same time, and a sense of being "lost in story." Children seem to experience life in a rather ambidextrous way so that the shifting of their languaging gears from real events to imaginative discourse is not discernible. (An example is an 8-year old boy's story of a snowman who came alive in which real people like his grandmother and real places like a downtown street play a part.) Their storying is simply contiguous with their own everyday lives. The researcher who listens using the structures of resonance (allowing the languaging to pierce the totality of one's listening), reverberation (listener attends to what concerns the child for the moment as well as to the language itself), and recognition (a listening which permits the languaging in storying to be heard from a distance) will find the experience of children's storytelling to be one of spontaneity, sensitivity, and sincerity. (A 13-page bibliography is attached.) (MHC)

* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *

CHILD AND STORYING

Idrenne Alparaque

Central Washington University

One day there was this same aborigine. He was very, very lonely. He went along into the cave. He painted with a rock -- a coloured rock. It was very beautiful. He did a kangaroo with bones and he looked very nice. He was very sad, he was wishing he had a mother and father. But they were killed from the white people. He couldn't help it. He wanted a dream. He climbed the top of Ayrez Rock, the biggest red rock you could ever see. He looked all over the place. And when the sun came up he looked so proud he had first killed a kangaroo his first time his father had ever taught him when he was alive. And he had done that for his father.

A few of the neighborhood children had gathered in our backyard one Saturday afternoon when Jenny shared this story. Some were sprawled on the grass, others sat with me by a tree, a couple of boys were perched on their bikes and a six year old sat beside Jenny, hugging her knees together as she listened. Each listener was obviously situated in their own physical space, yet unmistakably, all held together in that flow of experience through imagination, stirred by the telling of a story. One could feel the "magic" that pervaded that brief story moment. It was as if Jenny's storytelling had installed the children's bodies in a situated-ness that ushered each child into another space. A storying space maybe? And perhaps experiencing something described in "Once-upon-a-time and the bodies around go limp with expectation. Like a familiar chant the words make an automatic magic," (Hoffeld, 1979, p.3) linking teller, listener, and tale. Jenny's voice ushers her listeners along into the cave. She paces her words with the cadence and intervening rhythm which effectively captures the thinking and feeling of the young aborigine. Jenny brings her listeners grandly onto the top of Ayrez Rock and her

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Idrenne L.
Alparaque

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

- ☐ This document has been reproduced as received from the person or organization originating it.
- ☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

listeners are introduced to the world of the aborigine. Jenny in the fashion of an accomplished storyteller, summons the character's past in a poignant remembering. Within a subtle, yet deeper sort of way, somehow teller, listener, and tale "touch magic" when through imagination all are linked in a thoughtful remembering of the loneliness, yearnings, and dreams of the young aborigine. Something of the past, the present, and the future are magically reconciled in imagination.

This paper focuses on the portrait of children making-up and telling their own stories, the child in the stance of the weaver of tale, the spellbinder rather than the spellbound.

In particular, I want to inquire more closely into the dominant theme of "magic" in the child's storying experience. The kind of "magic" which Jane Yolen, accomplished American author and storyteller, aptly describes as the experience of "touch magic".

Certain themes in the child's storying allude to this theme of "touch magic". It unravels the child's experience of "hovering between the imaginary and the real", "of being in two places at the same time", of a "self-forgetfulness" such as that which Gadamer speaks of in the experience of play, which is a kind of "losing oneself" in story.

Finally, in order to gather the vital threads that weave through the sub-themes of "magic", I pose the question, "How is it then to listen to children languaging within the storying situation?" I attempt to share something of my own Terrain of Listening as held within the structure of Resonance, Reverberation and Recognition.

Hovering Between The Real and The Imaginary.

"Magic, sheer incredible magic", one could easily comment after watching David Copperfield, a magician, make the Statue of Liberty "disappear" and "reappear" before a live audience and before millions of television viewers.

We are all familiar with this type of magic, the cunning, the quick sleight of hand, the meshing of the imaginary and the real, and at the snap of one's fingers; in the tradition of Voila! Abracadabra! Open Sesame! and Shazam! But to speak of magic in the child's experience of making-up and telling stories, in the listening to stories is to convey a different focus on the term magic. This time we let our thoughts wander around magic exploring its connections with the child's feelings, thinking, and impressions of the world as expressed in languaging which in this case is through stories. We let our minds dwell on magic and its metaphorical connections with story and what it is like being a child.

One warm clear sunny day, a dragon followed me home! That's it -- a dragon followed me home! -- He was around twelve feet tall and three feet wide. His eyes were pearl white and his jaws were jagged teeth. His name was Dennis. Dennis was very nice and polite -- and never forgot one single manner. Dennis was magic too. For instance, the school bully started teasing me and making fun. To act brave I said -- "I'll challenge you to a fight" -- Tom laughed. I walked home shrugging my shoulders as I -- as I -- down the rocky pavement. The next day -- morning -- I believe it was -- I told Dennis, "Don't be frightened." He said, "Stay on the bed." I did what Dennis -- what I was told -- and stayed on the bed. Then Dennis was me -- he was my twin --. "Now jump," he said. Right that time -- that instance, I was in Dennis -- I was me and Dennis -- and strong. I met Tom at the door and punched him that very second. That's why he doesn't come close to me.

Quite often when the child wanders into storymaking and storytelling inevitable instances of imagined events, places and people meet the practical

realities of the child's everyday familiar world. The child's storymaking almost always unfolds from the well of childhood experiencing, spilling over into a meshing of the imagined and the real, triggering a magic chord of experiencing. And hovering between these two realities (the imaginary and the real) the child seems to swing back and forth with natural ease. The child making-up and telling a story freely crosses over, "past the curtain thin as gossamer, clear as glass, strong as iron, that hangs forever between the world of magic and the world that seems to us to be real" (Langton, 1984, p. 166). The child's storying touches both realms so that the flimsy curtain that separates the imaginary from the practical reality is not quite discernible. Magic objects, magic people, places, magic ingredients are stitched closely into the story's plot, conflict and events so that "almost anything can happen."

Well -- there was this other time. One day me and my dog Dennis -- this time Dennis is my dog -- were playing outside and a man walked up behind me. "I dare you to move!" A man with a pistol was looking down -- I looked at Dennis. I saw him turning into a water gun. He had to fill up with something -- so he left his hands and legs on and got some water. He squirted the man with water -- while I got up and kicked him. I ran inside while Dennis was squirting -- and called the police. They got him and arrested him. He was a super villain -- but now he is caught. Me and Dennis were rewarded one trip to Hawaii -- plus \$500.00 spending money. The next morning -- I got up and forgot about dragons -- I grew out of it. -- I looked in my clothes closet and saw Dennis. "Good morning," he said. And then I fainted!

Just like magic! The familiar blends into the fantastic. The ordinary and the extraordinary happen side by side. In Patrick's story he delves into the magic taking place in his ordinary everyday world. He welcomes the dragon into his real world. And school bullies do figure quite realistically in the world of eight-year olds, especially if you are a whole lot smaller than most boys and girls your age. Patrick's storying combines the fantastic with the familiar so that the magical path he takes does not stray far. It all takes place right here "on my way home

from school". As Langton (1984) would say about fantasy stories, "it all happens on the real side of the curtain" (p. 166). Patrick's story tightly interlaces the imaginary and the real, as it emanates straight out of the experience of being a child.

Then in a simple yet well-chosen ending, Patrick's storying oscillates in and out of that magic curtain. For one moment the narrator lets the magic go. "The next morning I got up and forgot about dragons. I grew out of it." Only to swing back the door the next moment to "I looked in my clothes closet and saw Dennis. 'Good morning,' he said. And then I fainted!"

A sensible and delightful way to invoke once more that intimacy between "let's pretend" and practical reality. Patrick's story holds something of the magic found in storying. Astrid Lindgren (1985) author of Pippi-Longstocking has remarked that the stories she read in her childhood both held appeal and value because it is this "toying at the edge," this hovering between the real and the imaginary, this very convergence of both worlds that holds it in significance.

What is fascinating with children is their attitude which is rather an ambidextrous way of looking at things, of experiencing things. We hear it in their simple languaging in mundane experience yet it makes one wonder whether the children are merely stating the plain facticity of the event or whether they are witnessing the unfolding of a drama or a story in the event. Is this perhaps a tenuous beginning for storying?

So you hear your child remark, "Look Mom! The tiles are vibrating." (As one child observed the effect of neon lights flashing and making its reflections on the floor tiles.) Or in answer to a query, "What time did you wake up?" we hear the child reply, "I woke up when the sun was only half awake, like it was this much

awake (gesturing). Or is the child plainly observing the facticity of the phenomena? For children, the shifting of their languaging gears from the "straight forward copy of events" to imaginative discourse in storymaking is not too often made discernible. Both "realities" are one for the child.

Fortunately for the child this hovering between "realities" interlinks with their very "being-ness" where the imaginary and the practical merge within the reality of their everyday experiencing. It is as if the child intertwines the imaginary with the practical and blends them into a graspable reality. This ambidextrous way of children is manifested in more or less the same way my daughter tells me about her dream last night as if in her telling the dreaming has not been disrupted by her waking. The way children talk about their dreams somehow the dreaming and the waking moments flow in one continuous current of storying. Their storying is simply contiguous with their own everyday experience.

But this is not to say that the child does not know the difference between real and make-believe. As a matter of fact, early in their childhood children already realize the shifting gears of both realities. Simply watch children at play and listen to their languaging. It is with ease that they indulge in both realities taking both to the core of being a child.

The child's own backyard may be the stage for the unfolding adventure that hovers between the real and imaginary in the storying.

I never knew it would be a super Saturday. Last Saturday me and my friend Erin were building a snowman. It was in my backyard -- and it was the greatest snowman we had ever made -- with a red top hat, -- blue button eyes, and a red mouth made from yarn. It had a blue cap -- and red mittens made out of felt. It was holding a broom -- and had my Dad's boots on and my sister's old rain boots.

After supper my parents went out to West Edmonton Mall with my brother and sister. I stayed home to keep my Grandma company. My Grandma was washing dishes while I watched T.V. and the door bell rang. I went to get it -- and there on the stairs was my snowman!

"May I come in or may you come out?"

"If you come in you'll melt so that means I have to go out." I said. I went out with the snowman and asked what his name was. "My name is Super Snowman," -- he yelled. "Wow," -- I exclaimed! "What a neat name! -- Where did you get it?" "From my clothes," he said. "Let's go downtown." "How?" I questioned him. "With my magic broom." He tapped the broom -- and it popped up into the air. -- I was so shocked -- I just stood there with my mouth hanging open. Super Snowman grabbed my wrist and hopped on the broom. He mumbled -- strange words I can't say. And the broom went higher and took off! We arrived downtown in sixty-seconds and at that very moment -- there was a robbery at "Tut Fut's Men's Wear" on Jasper Avenue. A man with a gun shot two bullets and ran. "Someone's injured," cried out a lady. Super Snowman made the broom go low enough so I could get off and help the injured person. As soon as I was off he took off like a flash! The robber shot two bullets at Super Snowman and started running faster. The bullet hit Super Snowman and disintegrated. Super Snowman caught the robber and threw him in jail. "Hey -- that's the goof who stole from Tut Fut's," -- cried a policeman. Super Snowman was rewarded a house in the North Pole. "I'll be back", he said. "Bye" I said in a sad voice. "Bye."

Possibly influenced by the snatches of comic book reading and the diet of T.V. fare (not to mention three (3) Superman movies in one year!) Patrick weaves threads of make-believe and reality into perhaps another motif of what he may call real. The parts both of the imaginary and the practical melt right into the middle of Patrick's plain ordinary world. The story is backed by a support cast of regular

people in his child world: his friend Erin, his parents, his Grandmother. All these scenes are staged within his familiar environs: at home, in the backyard, downtown Jasper Avenue, displaying a fantasy landscape within the geography of his own eight-year old world.

Perhaps storying holds magic for children luring them to entertain the impossible within the possible and explore its potential for more possibilities. Is part of this magic storying's capacity to accommodate the impossible, the fantastic, the super-adventures within the familiar frame of the child's practical tangible world?

Like Being In Two Places At The Same Time

While storying somehow eases the child into a flickering in and out of the real and imaginary, there is also something like an opening up of another space. This is like a storying space apart from that of the child's situated-ness in the physical objective space.

To go back to Jenny, the nine year old telling us the story of the The Painting Aborigine, we recall that the children and Jenny were in the backyard participating in this particular storying situation. Deriving from this instance we find that the child making-up, telling, and listening to stories is an active, involved participant. When the child truly participates in storying there does not appear to be a detached manner about the child, rather we see the child telling a story more obviously in an embodied participatory way.

From Merleau-Ponty's (1965) postulations on experiencing we learn that as far as experience is concerned it is from the bodily situated-ness and perspective that one is able to view and relate to objects and events in the environs. The body is

the axis from which the child takes part in the storying. Children choose a place (the physical space) within the storying situation. They "place" their bodies as it were, where they feel it can be at home. Thus the children may be sprawled on the grass, perched on their bikes, leaning against a tree, situating themselves at a particular point in the physical space. And from this anchorage in their bodily perspective the child experiences what Merleau-Ponty (1965) calls the experience of the "spatiality of the situation." In storying there are two levels of this spatiality: the one anchored in physical space and the "other space" entertained through imagination. From the spatial level, which is the physical space, there is a "certain possession of the world by my body, a certain gearing of my body to the world" (Merleau-Ponty, 1965, p. 350).

So it is here that we find part of that intriguing hint of magic in storying. For in storying the child is exposed to two realities disclosed within the objective space and the storying space carried through imagination. It is like being in two places at one time.

How do children encounter these two "spatial levels" in storying? How do they participate within the storying situation? What does their bodily stance in storying reveal to us about their participation in storying? All of us who have had the rich opportunity of being with children, whether as parent, teacher, librarian, or friend are familiar with the refreshing spontaneity and natural-ness with which children come to storying. But their embodied participation is manifested in many ways.

For instance, in the classroom, teachers often see the child's participation when a group of children are all huddled-up in the corner listening to a story. The storying begins:

Today was Monday and Alexander almost slipped on his ice skates as he hopped out of bed. And he found gum sticking in his hair, when he went to the bathroom. Alexander knew that this was going to be a miserable, terrible, horrible, very bad day! At breakfast his brother and sister both got stickers from their breakfast cereal box. All Alexander got was cereal! He knew this was going to be a miserable, terrible, horrible, very bad day -- (adapted, Viorst, 1975)

All these signal a "hush" among the children. The wriggling, the pushing, the shoving stops. Eyes are glued on the storyteller, the mood is light and the "bodies" are relaxed. The children's vitality and exuberant playfulness are mellowed into a comfortable listening posture. And soon their "being here" in the classroom and "being somewhere else" in the story, coalesce as if in a melding of time and space. Even Tommy and Paul, who have had a restless day, finding it difficult to attend to their math and spelling lessons (preferring their hockey cards) manage to tear themselves away from their card-swapping and almost immediately the story arrests their attention. The hockey cards are briefly forgotten. The children enter a "storying space".

"Losing Oneself In Story"

"Losing oneself in play" is a metaphor used by Gadamer (1975) when he discusses the ontological significance of play. If we borrow this metaphor it may be useful in a discussion of the interplay that takes place with teller, listener and tale. Gadamer, at one point says,

Play fulfills its purpose only if the player loses himself in play.
It is not that relation to seriousness which directs us away from play,
but only seriousness in playing makes the play wholly play. (p. 92)

For a child to experience story as wholly story is in a way to be "lost in story." At first it may mean to be caught in the magic of "scope-suppose..... in the sheer delight of let's pretend and eager suspension of disbelief, excitement, wonder and astonishment" (Alexander, 1984, p. 145). But then this magic goes even further. This losing of oneself in story is like being-taken-in by the magic of the storying itself. It is not a getting lost as in going astray, but rather a being claimed by the power of story so that we see a linking, an interconnecting between teller, listener, and tale.

There are a number of threads that flow into sub-themes which demonstrate this notion of the child losing oneself in story. First of all from the perspective of the teller there is the experience of bonding evidenced in certain ways. There is the bonding between the teller and the tale, the bonding that occurs in the initiating process of story, and the bonding with languaging itself. Secondly, from the perspective of the listener the child is lost in the joy of recognition, when in "self-forgetfulness" there is genuine sharing in "spectatorship".

A Bonding Between Teller And Tale. Once again in Jenny's story of The Painting Aborigine we hear the storying events in the telling. The listeners imagine what could possibly happen next. Bit by bit in sympathetic reflection the listeners place the story in their minds, set it in their own recognition of feelings and thinking. And as the story comes to a close both teller and listeners have quite forgotten where the aborigine exits and Jenny herself enters. For Jenny has become the aborigine.

In Jenny's instance we find her lost in the story as she experiences a one-ness, a bonding with the main character of the story. So that Jenny in the telling of the story meets with the character as if in a "fusion of horizons." Somehow Jenny herself is lost, claimed by the magic within the very unfolding of the story. As a consequence, the listeners along with Jenny are caught in that intertwining web of story. Knowing Jenny and her family, as a researcher I have wondered how it is that Jenny can identify closely with the aborigine's plight. Does Jenny indeed need to know for herself the feelings of loneliness and sadness akin to that of being orphaned in this world in order to know what it is really like to be lonely? Or is it Jenny's very experience of a secure and loving home and of caring parents, that enables her to truly feel what it would be like "wishing she had a mother and father?" Jenny's intimate bonding with the sadness and the poignancy of the young aborigine's life shines through in the telling of the story. And her happy, warm and loving home-life appears to be the base from which she effectively links with the plight of the character in the story.

Perhaps what may also facilitate her bonding with the story is the perspective she takes which may be more of an "asking" rather than a "telling". So that Jenny's story is not actually telling us about plain facts regarding a young aborigine but rather a questioning, or a probing into what it is like to be alone and lonely. Jenny's story may then be an asking, a query into the feelings of loneliness, of sadness, of being without a father and mother, of what one is left alone in this world. Perhaps Jenny's story is her way of questioning things she really does not understand. Her storying is an asking about the world of differing worlds; that of adult-child, white-aborigine, sadness-happiness, loneliness-joy. Her story may be an exploration of deeper feelings and thoughts that a nine-year old encounters in her everyday world. So that Jenny's unknowing provides the grounds from which she takes off into a knowing, an entertainment of possibilities,

of asking in order to figure out what is otherwise hazy and unclear. Jenny's story then truly becomes a way of knowing for her even as it paves the way for a linking, for an intimacy with the feelings and the plight of the character. In a way then Jenny is lost in the story as she establishes the bonding with the character, the young aborigine.

Within The Initiating Process. This linking or bonding also discloses itself into something of a ritual-like process, like an initiation experience into the storying space. Listening to children making-up and telling stories we "hear" the transformations that initiate the child into that sphere of the storying experience. For instance, when listening to Jenny we witness the initiation into the world of a lonely aborigine and as she moves on to another story she enters the world of a teenager, and finally the world of beautiful snowflakes. The ritual-like event of storymaking and storytelling performs for Jenny the functions similar to that of an initiation process.

Ring -- Ring -- Ring -- Ring. "Okay! who could that be now," said Purdence. "I'm mad -- I always have to go answer the telephone. Probably my stupid old boyfriend again. -- I hate him."

Ring -- Ring -- Ring -- Ring. "Hello -- hello -- oh, it's you John -- I don't want to speak to you ever again." She hanged (sic) up. And then -- it rang again.

Ring -- Ring -- Ring -- Ring. "Oh, no -- not the telephone again. I'm -- this is driving me up the wall." "Hello, hello John? I thought I told -- Oh -- I'm sorry Mom. I -- well, just someone at school -- Okay -- Bye."

Ring -- Ring -- Ring -- Ring . She pulled the telephone off the wall.

One day a beautiful snowflake had just landed on my nose. I very quickly put it in a plastic bag, -- ran to the kitchen, -- put it in the freezer -- and it stayed. But the next morning -- I heard my mother yelling in the kitchen. I ran downstairs to find out what her screaming was all about. And there was my snowflake! growing bigger -- and bigger and bigger. -- And then it broke and fell into -- lots and lots of tiny and beautiful snowflakes.

How does Jenny move from the world of a lonely aborigine to a teenager's world, and to the world of beautiful snowflakes? One can sense in Jenny's storymaking a vivid immersion in the world she wishes to explore. With adeptness Jenny uses her language within varying story frames in order to build her gradual initiation into that story space. In the first story The Painting Aborigine, she utilizes her languaging within an expressive narrative making use of a flashback technique. She places the aborigine in the present time frame then slowly moves the story back in time, reaching into the past by way of the aborigine's remembering. Eventually the story is brought back into the present as it gradually comes to a close. The remembering by the aborigine heightens the poignancy of the tale, effecting the easy entrance of the teller, into the world of the aborigine.

Some time later I asked Jenny to talk about the experience of making-up and telling a story, such as the Painting Aborigine. Jenny's tale tells us a lot more:

Once when I was in Australia, I saw this painting of an aborigine. I think I saw it in my school -- I'm not really sure -- umm - I forget. But I could see the aborigine in my mind while telling the story. I remember -- his sad eyes, the colours -- the lights. It helped me tell the story -- 'cause I could see the painting clearly in my mind.

Perhaps this is what Barrs (1985) similarly refers to in the experience of young children writing. "The young writers I interviewed often expressed a strong sense of inhabiting the worlds they were creating. They seem to live their own stories and to be aware of them from the inside" (p. 81).

Jenny "extends her body" to empathize or to indwell in her story. Through this means of expression, which is by way of her storying, the differing worlds of aborigine, teenager, and snowflakes come alive. Jenny's storying "brings the meaning into existence...it brings it life in an organism of words" (Merleau-Ponty, 1965, p. 183) so that we hear and see the nine year old Jenny initiated into the different story spaces as she makes-up and tells her own stories, Jenny has found through the storying expression what Merleau-Ponty (1965) terms a "new sense organ, opening a new field or a new dimension to our experience" (p. 182).

The pictures Jenny had in her mind were not all revealed in the telling but they definitely facilitated the shaping of her story. There is a lucid manifestation of Jenny's getting into the story itself as expressed in her languaging.

In Jenny's second story, The Telephone, we hear her initiated into another story space, this time a teenager's world. How does Jenny find herself linked closely with the character in the story? How is it that Jenny easily becomes Prudence? This time Jenny's capacity for innovative use of her language eases her promptly into Prudence's world. Jenny uses a monologue as her story frame and thus by filling the role of narrator, script director, and actor, she choreographs the entire scene in her storytelling. Jenny gets inside her story space by detailing the various scenes in her story. She skillfully blends the speaking parts with the description of the scene as it unfolds. Listening to Jenny, we sense her embodied

participation in the storying. She lives the character of Prudence, even as the story takes hold of her, and as if being swept into the magic of her storymaking she is readily initiated and transformed into Prudence's space.

In The Snowflake once again Jenny displays her ability to expand on her languaging. Maximizing its power she employs an innovative approach to the story. Jenny now capitalizes on the theme of this particular story which is to preserve the beauty of this delicate snowflake. In a dramatic way Jenny emphasizes the inevitability of the snowflake melting, but it is in the breathless rush of her telling that eloquently conveys the storyworld of the snowflakes.

Two things then are visibly held by the child's storymaking and storytelling. First of all it resembles a ritual-like process that initiates the child into other worlds or spheres of lived-experiencing. A significant part of this initiation process is accomplished as children acquire the ability to expand and innovate on "already constituted meanings... an available depository of expressions which have settled into the fabric of language" (Spurling, 1977, p. 57). In storymaking children go on to make use of their languaging in a variety of ways, endowing and making new meanings for themselves. From the "already available depository of meanings" which Merleau-Ponty (1965) discusses in reference to language, the child moves in a dialectic movement from "sedimentation" to "innovation". The child in storymaking captures the essentialities of what language has to offer and goes on to a discovery of meanings through novel ways of looking at the world within storying.

A Bonding With Languaging. How do other children establish this linking or bonding with the characters in their own story? Renny (10 years) tells a story which excellently portrays that link between the storymaker and the characters in the story. As we listen to Renny's story we almost immediately hear this grown-up

narrator, rather than Renny himself. Throughout the telling of the story both teller and listener are oblivious to Renny, the ten year old.

This story is about a shortage of housing many years ago. Me and my friend and my servant -- were looking for some quarters for us to spend the night in -- for this -- for the night -- and we came along this place -- and they said -- we could have it rent free if we moved in immediately. Poor guy he had the idea the house place was haunted and we went -- so I went along and I told my wife that I was gonna -- go somewhere for the night. And then -- he -- my friend Michael -- he had some adventure in him -- so we both went to the haunted house -- which he said would be haunted so the -- when I got in I picked up a volume of Dicken's and read for a half hour and then after that I got my servant to get me a gun and a knife -- you could never -- never tell you know. So I just kept on reading and when I retired for the night I turned off the light. And an hour later -- I heard three distinct knocks. And then this thing came up from the bed -- and it had -- it resembled a human shape but -- but I was quite scared. And then I reached for the door for the revolver. And all of a sudden I felt a sharp stab on my arm. And I was "paralis" (paralyzed). So then -- so then after about fifteen minutes of this fighting I tried to struggle. My friend -- my servant came in and if I ever seen horror on a human face it was then. he said, "Run--run," and he ran down the stairs taking many steps at a time and then -- and he ran down the stairs taking -- and then -- there were two eyes gleaming at me and I went for the curtains and I pulled open the curtains and my first word was "Light." After that night -- we moved in and found a faded letter and it said, "There's nothing against you unless the dead." And in a female shaky hand it was written, "They can." After that -- I was through quite a bit of shock. So then we bought the house and as a matter of fact we still live there.

A number of ingredients possibly combine to carry Renny and his listeners towards the spiraling wave of bonding within the storying. But the overwhelming crest seems to issue from the magic of words, the power of words and from this, the creativeness with which he uses the language in his story. "The child discovers the

world through the established language which those around prescribe for him" (Gusdorf, 1965, p. 41). But children do not stop at their initial encounter with the language of their community. They go further and "innovate" as Merleau-Ponty (1965) would say, on the "sedimented and available depository of meanings" already there. Children learn the deeper significance of whatever surface meanings words already possess, as they use words within a dynamic dimension of combinations, arranging and rearranging them to produce new ways of expressing meanings through their languaging. Merleau-Ponty stresses this dynamic concept of language emphasizing that

This characterization of speech as a structure means that language is not made up of words, each of which is endowed with one or several meanings. Each word has a meaning only inasmuch as it is sustained in the signification by all the others. (1965, p. 92)

Note Renny's story. Straight from the top of his story, Renny is the narrator. He sets the tone by starting off with, "Me and my friend and my servant were looking for some quarters." Mind you, not a house, not a place, but specifically as some grown-up may mention "some quarters to spend the night in." Then not any further than the third sentence Renny establishes the entire picture of the company he (the narrator) keeps. First, there's the friend, then the servant and of course there's his wife. And now the portrait of the adult narrator is secure.

The story continues and very adult-like "he picks up a volume of Dickens" just before he "retires" for the night. He hears "three distinct knocks" (meticulous adult that he is) and he sees a thing come up from his bed which "resembled a human shape." Throughout the rest of the story Renny continues to use language in a very grown-up manner using words and expressions which one might expect to come from an adult rather than a ten-year old boy. The rhythm and cadence of Renny's

storymaking and storytelling is unmistakably that of the adventurous narrator. Listening to Renny's story, his language effectively makes the listeners relegate for a brief moment, Renny the nine-year old. Instead we too are engrossed, we are taken in by the narrator's portrayal of that suspenseful night. Although nowhere in the story does Renny describe the physical features of the narrator it is easy for listeners to draw their own picture of this rather sophisticated, worldly wise gentleman fired with the verve and gusto of an adventurous spirit.

As illustrated in this story, we find that Renny's bonding with the character in the story emerges from a deeper bonding with languaging itself. For many if not all children this bonding between the child and languaging evolves early in childhood. Richard Lewis (1983) describes one of these special beginning moments

I remember my own son when he was two or three years old standing on top of a large rock and talking to the trees in front of him. Every once in while he would shout a word - a swirling of sound passed out toward a rock, a tree, a cloud passing by. He had entered a period of his language development where words had taken on a kind of magical power; their very sound seemed to be heard and received by objects around him and these objects once touched by his words were changed forever.(p. 34)

Children then move on to the stunning discovery that words carry meanings. They latch on to words, rolling the sounds in their tongues like the three year old who keeps repeating, "actually, actually" as if to savour its melodic quality. Then one day they discover another word which fascinates them, later they are ushered into languaging experiences where words and phrase combinations emerge into a story frame. The children come upon the power of languaging to make available not only an immediate perspective but a wider metaphoric horizon. They realize that through languaging within storying one may achieve a kind of meaning which

reaches far beyond immediate views, direct experiences, and active involvements. For it is in languaging's organizing and categorizing function that enables us and in this case the child, to deal with multifarious encounters with objects, events or phenomena and people in the world. This is the element of "operative intentionality" in languaging which Merleau-Ponty (1965) espouses. In other words, there is that operative intentionality in speech which accommodates a human world; a world wherein our intuitions move us to take up the demands made upon us.

Gusdorf (1965) puts it in another way

Speaking constitutes the essence of the world and the essence man. Each sentence orients us in a world which, moreover, is not given as such, once and for all, but appears to be constructed word by word. Even the most insignificant expression contributes to this work of continuous reconstruction, just as each word mastered by the young child increases his own universe, so too for the adult the act of speaking continually contributes to existence. (p. 37,38)

Words where do words come from?
They come from the back of your mind
together with your imagination.
They are the entrance to paradise,
they are magic.
God spoke and he created man.
The words are meanings spoken by the mouth
They are the beginnings of creation. (Jude, 9 years)

The power of language gives children and all of us that magic-like talent to bring to life that which is otherwise hidden from our awareness. Like the magician, the child in storying unravels the mystery of the hidden, revealing new meanings and new "realities" once the child comes to language.

Let us not forget that we are magicians who can bring from our sleeve of consciousness the things of the world that were invisible and in their invisibility need but a touch of our ability to speak of them to make them alive, to make them knowable. (Lewis, 1983, p. 215)

POSTSCRIPT - A TERRAIN OF LISTENING

Stories go in circles.
They don't go in straight lines.
So it helps if you listen in circles
because there are stories
inside stories and stories between stories
and finding your way through them
is as easy and as hard as finding your way home.
And part of the finding is the getting lost.
If you're lost you really start to look
and to LISTEN. (Metzger, 1979, p. 104)

Past research in child language has put forward multifarious ways within which a researcher listens to children's languaging. Some research directs the listening with the view in mind to analyze the children's stories within a structuralist frame of interpretation. For instance, a researcher's listening is geared towards the placing of stories as "a dramatic composition involving a number of 'dramatis personae' within a configuration of relationships with emphasis on the transformations brought about in the overall pattern as a result of the drama" (Leach, 1971, p. 23), or story as the case may be.

Other listening ways in research involve the researcher's listening within the more rigid and defined parameters of a schematic analysis, such as plot and conflict analysis of the narratives of children. For instance, in one study by Sutton-Smith et al. (1975). the researcher is identified as a storytaker. In this

particular study the researcher's listening is aimed at gathering and recording the children's stories as data for narrative analyses pre-determined in the study. Hence, the researcher's listening tends to focus on those narrative elements which the study seeks out to identify, examine or verify.

But, what is it like to listen to children's languaging within the realm of childhood doings and their lived-experiencing? How is it to listen to children's storying past our academic concerns as to what the stories may reveal in terms of measurable, objectively verifiable data? How is it to listen to children within the flow of human experiencing linked to their ways of being in the world?

In this paper I have attempted to participate in another kind of listening to children's languaging. While I am not obscurant to the value of the more quantitative oriented studies, my study has provided me a different stance from which to participate in listening. It is the kind of listening not "too much oriented toward knowing as a perceptual act and knowledge as a body of conceptual data" (Gadamer, 1976, p. 196). Rather I attempted to listen to the children's languaging within experience, so that my listening becomes a hermeneutic experience which is a dialogic encounter, "not in a knowing but in an open-ness for experience not viewed as merely informational but rather a disclosure" (Gadamer, 1976, p. 197).

There are three elements which for me seem to belong to the researcher's listening experience. These three I would like to thoughtfully consider within the elements of resonance, reverberation, and recognition. These three are by no means levels, stages, or categories. They are structures or elements which best describe a listening experience such as the listening involved in this study. I would like to reflect upon resonance, reverberation, and recognition as it constitutes my Terrain of Listening.

Resonance. It is four in the afternoon. It is a nice day for walking. Kimmy and I are walking across this large soccer field. Kimmy talks to me about school and about the boys and girls. She tells how most of the boys love to play a lot of soccer and field hockey, and how she and her friends usually hang around during recess time talking about designer jeans, the new addition in their class, boring French lessons and the exciting drama class which Kimmy notes with surprise, was in social studies. She mentions a story she wrote in class last week, and before long Kimmy's talk spills into a storytelling. "There's this weird, sort of mad scientist you see.." My tape recorder picks up Kimmy's storying. For the next few minutes my attention is riveted to Kimmy's spoken version of the story she wrote last week.

In resonance the listener allows the languaging to pierce the totality of one's listening, to take-you-in if you like, and to be claimed by the sheer magic of the storying. In resonance, one does not listen to look for meanings or to acquire information. In resonance, I am simply carried by the sheer luxury of listening to the unraveling of thinking, feeling and events in the drama of storying.

Reverberation. If within the resonance of my listening I am taken in by the languaging in story, I am also bringing something with me to the listening moment. For now in reverberation, my Terrain of Listening expands as I enter a languaging experience within the event of an encounter, a dialogic encounter. My Terrain of Listening is now a "moving horizon" as it enters a questioning, an inquiring, and a further speculating. Within the dynamic dimension of this "moving horizon" my listening catches not only the gleam of what was spoken but also what is emerging in the unspoken. For instance, I also hear in the apparent simplicity of Kimmy's

story more about Kimmy and what she does not explicitly articulate about herself in the story. I hear Kimmy in her confident and self assured tone, as she carefully sets up the scientist's laboratory scene. Then with the apt attention with which she usually attends to things she shapes the fabric of her story within the texture of her languaging.

The young scientist was working real hard in his laboratory. He was impatient because for many months now he was working on this formula -- but he just couldn't get the right chemicals together. He kept getting this horrible orange-coloured fluid. Well -- this meant that something was wrong.

"This is awful," he says to himself. "I should have a beige -- a beige-brownish colour after three burnings -- no I mean heatings."

Then the scientist looked at his wrist watch -- and said, "Oh boy! -- I've been here all day -- no -- oh no -- I've actually been here two days now. No wonder I'm so hungry."

So the scientist went to the kitchen -- but he forgot that the window in his laboratory was still open. The scientist was having his supper -- he was so famished -- you know -- so he prepared his favorite meal which was soup and broccoli-flavored jello. While he was having his supper someone accidentally entered the laboratory through the window.

Well -- anyway it was a skunk -- that's what it was -- this happened in the beginning -- like a -- long -- long time ago -- and skunks were sort of regular creatures -- they were just regular they didn't have a stinky smell.

So the skunk started exploring the laboratory. "I wonder what kind of place this is?" She jumped from a table -- sniffed the beakers -- all of a sudden she turned, then her tail knocked over this fluid -- (the orange fluid formula) then the skunk fell off and her tail dipped into the formula. What the skunk -- well the skunk actually forgot all skunks are allergic to orange things -- (and also at that time orange stuff -- orange things were rare). -- The skunk jumped out of the window. Later -- nine months (is that right? Nine months?) yeah -- nine months later guess what! When the skunk had her babies each one -- all of them had a stinky awful -- stinky smell. And all the baby skunks and their babies' babies From that time -- and their babies' babies had stinky -- yukky smell in their body. That is why the skunks today have an awful stinky smell! The End. (Kimmy, 9 years).

In reverberation my listening is sensitive to the workings of language as it comes alive in the child's storying. I note how adeptly Kimmy arranges the details of her story conveniently leaving the orange fluid concoction for the skunk to trip over. My listening notes how she amusingly turns a personal dislike for broccoli into the "scientist's favorite meal", rather appropriate for the scientist who is supposedly a "weird character." Thus, in reverberation I hear Kimmy, with seriousness of purpose in her use of language which mirrors her careful ways. My listening hears the youthful delight and unaffected way with which she brings her languaging to the surrounds of storying.

Another time I am listening to Patrick telling a story.

It's about the loveliest butterfly in the whole wide world. And the fairy -- Fairy Goodness brang -- brang (sic) some gifts for the butterfly. She gave her some magic powers -- something like hers. It was invisibility (sic). They would turn invisible and hold things up which is invisible powers. So -- ummmm -- the butter said one day, "I get tired of being so nice and being Mr. Nice Guy all the time. I wonder what it would be like ..." So he changed his attitude and he looked ugly -- uglier -- blacker -- he turned dirtier. He was rude. He took Miss Ladybug's baskets and put -- put holes in them and dashed them with water. And made drops hit Mr. Spider.

Plop -- plop -- plop. "Oh my poor little coat is wet." Mrs. Goodness Fairy heard Mr. Spider. "Look what you've done, butterfly." The bad butterfly was going to splash water on her. But she made it stay off and it dissolved -- disintegrated (sic). So the bad butterfly kept on making the spider all wet. Mrs. Goodness Fairy grabbed two water drops with her magic glass and blew them away to a faraway land. She made -- she took the baskets and hid them behind the bush. She made the butterfly froze (sic) so she was a cube. She brang (sic) her down to her cave and put him in the freezer. She went back to get the two baskets and made them perfect again for Miss Ladybug. So Miss Ladybug loved them. They were even better than before. She gave Mr. Spider a new coat and a towel to dry up. And then she went inside. She took a bag of magic herbs and some water with a straw. She put it through the ice cube leading to the butterfly. She took the magic herbs and mixed it up while

looking at a book and sprinkled it all over the body. Then she chanted strange words sort of like these, -- "abaraba -- barabagoo kalamazoo." And then the butterfly turned white and lovelier. And the Goodness Fairy made the butterfly good. She brang (sic) him outside so the ice could melt. So he could fly around and do good deeds. She made the butterfly forget all about his past. From now on -- the good butterfly continued to explore the world all over again.

From a fairy tale motif I hear the deliberate attention which Patrick gives each character. First there's the good butterfly who's "tired of being Mr. Nice Guy" and decides to turn a bit mischievous. He's eventually punished by the "Goodness Fairy" through a rather meticulous and itemized process. "She made the butterfly froze (sic) so she was a cube. She brang (sic) her down to the cave and put him in the freezer." Meanwhile the "Goodness Fairy" retrieves "Miss Ladybug's" baskets and restores them "and made them perfect again ... they were even better than before." The storyteller does not forget the other minor character in the story, "She gave Mr. Spider a new coat and a towel to dry up." How very much like Patrick to remember thoughtful details. This is the same child who recently called up a sick friend and told her a story over the phone as if in a gesture of giving her a gift. In reverberation, I hear not only the precise details of the butterfly's "restoration" but rather the intricateness with which Patrick designs the process. "She took a bag of magic herbs and some water with a straw. She put it through the ice cube so that it would make a hole leading to the butterfly. She took the magic herbs and mixed it up while looking at a book. And sprinkled it all over the butterfly's body. Then she chanted strange words sort of like these..." After touching all these points in his story Patrick finally takes the butterfly to melt outside.

In my listening I continue to question and reflect on a number of things possibly taking place in this storying. Perhaps part of the details incorporatd

manifests Patrick's own way of dabbling into mythic and ritual-like processes which belong to storying. Among other details in the story, he uses a symbolic procedure to "restore" the butterfly to a better attitude. Notice that the "Fairy Goodness" starts the transformation of the butterfly by putting a straw through the ice cube "leading to the butterfly" perhaps to mean leading to his heart. It is only after this careful process that the rest of the butterfly's body is sprinkled with the "magic herbs."

In reverberation the listener not only attends to the intricacies of the language itself and how the teller uses it, but one's Terrain of Listening includes an interest in what it is that concerns the child for that moment. In reverberation my listening traces the melodic strains composing the story. My listening affords me a closer view of the child in lived-experiencing. Hence, in reverberation, my listening moves within the horizontal field of the child's doings as well as the child's languaging in storying.

In reverberation, my listening picks up the meaningfulness of the languaging amidst the sea of "noises" carried in the articulation and expression of the story. The experience reminds me of a brief tour I had of the St. Mark's Square in Venice, Italy a couple of summers ago. Our tour group arrived in the Square early in the morning. Already the place was teeming with people, tourists talking away in a babel of sounds, busy merchants, here and there Italian school children visibly happy and noisy on their way to school. As we walked through the Square for the first hour it was a little difficult for us to appreciate the experience of actually being in Venice. There was so much to take in, so many things to see, an array of sights and colours amidst a cacophony of sounds. The experience seemed overwhelming at first. However, as we ventured further into the alleyways, into

the countless shops meeting fantastic people, visiting an exquisite crystal factory, - all these and a few hours later with a cup of extra, extra strong Italian cappuccino by a sidewalk cafe and the chimes from the tower clock in the background, we finally sensed a better feel for the Square. The "noises" now seemed to sound more tunefully with its vivacious Italian scenery. We had somehow sorted our way through the "noises" and sights in the Square. As the "noises" eased into the background we picked up the sights and the sounds that we personally enjoyed.

There are also other occasions in reverberation when the "meaningfulness" of my listening encounter eludes me. The allusiveness of languaging muffles a clearer distinct kind of listening. Thus I may be engrossed in the storying but there are nuances and shades of the storying event which are not readily apparent to me.

I listen to Jude telling us an amusing story about three brothers. The story is set in Medieval times. It is clear that the children listening to Jude are enjoying the story. However, what can I say about this particular storying situation? Is there something past the enjoyment that a listener derives from storying?

Another time Renny tells the group three stories in a row. He tells me later that most of the stories were inspired by his favorite books. And inspired by the moments in storying Jenny, then Eva, and even shy Nicole join in storytelling. Is there something here that escapes my listening? What are children telling us in the storying? How must I listen to their stories? Am I attending too much to the languaging of the child? Must I attend more closely to what they are saying rather than how they say things? Am I listening to the child in a sensitive, caring way? Am I as a human science researcher remaining true to the children's languaging as expressed in their stories? Does my listening tune in to the atmosphere of the storying situation both in its explicit tone and the implicit nuances subtly carried in the elusive and that which has not been audible in the speaking?

When I encounter the elusive atmosphere of experiencing, it is in reverberation that my listening is stirred to some insight. At times when I grope in my listening, it is in reverberation that I gain a firmer hold of the listening event.

In reverberation my listening resembles those moments when I am standing beside a clear lake in the summertime. I enjoy the glide of the lake's sleepy flow. I throw a pebble into the waters and the peaceful fluidity seizes more brilliance from the sunshine in its shimmering ripples. Now I enjoy those moments by the lake even more. For the artistry of movements precipitated by the pebble's disturbance, colours the lake with a vibrancy. It is then I seem to catch the subtle pulse behind the quietness of the lake.

Similarly, in reverberation my listening extends into something like the stirring of the waters when it captures a deeper hue of meaningfulness and thus my own meanings intersect with the child's storying within a dialogic encounter.

Other times, the encounter in reverberation is that dialectic between question and answer, like a constant questioning into the speculative event of languaging. Researchers like Martin (1976) offer their descriptions of question and answer thus,

When we look at transcript, the written down talk, we see a poem.
Is this just chance, just the way the transcriber, the adult,
sought to impose a visual representation upon the talk? Or is there
anything about the talk which might relate to poetry, in its
rhythms, its intensities? (p. 62)

Then Martin offers a possible answer as she looks at a young girl's monologue.

And so little boy was dead
because he has this
because a naughty policeman put a knife in him
and all the blood was sucked out of him
a little bit of blood was sucked out of the boy...

There is so much evidence in this transcript that this very young child is using the conventions of a poem, that it is quite fascinating to speculate whether the mind at such a tender age holds within itself certain constructs for the expression of feeling, a kind of "syntax of the affective" to support the "grammar of meaning." (p. 62)

Martin goes into a lot more detail, listening more sensitively to the workings of the child's languaging.

This girl's enthusiasm for the boy's suffering is matched by her delight in words themselves and she is using what are undeniably poetic devices, or at least devices which the oral-bard and literate poet exploits deliberately: repetition for emphasis (little boy occurring twice before this extract and naughty policeman occurring after it), alliteration for a kind of savouring effect a little bit of blood, and a definite patterning of the images between the boy, the blood, the knife and the policeman. All this with the impact and economy with which brings about the effects of written down poetry. (p. 63)

Notice however, how Martin continues her listening as she switches back into the questioning, which somehow strengthens the insights she has just offered in her description.

How is it that such a very young child can exploit these devices? It isn't very likely that she's had this kind of poetry read to her, though she may know some rhymes. There are echoes here of the baby's earliest language play, perhaps Josephine's spoken poem marks an interim stage, which will lead her on to story-making. (p. 63)

In reverberation the listener's intersubjective relationships with the teller is actively at work. In reverberation one's listening behaves in that dialogic encounter of a telling-listening and a listening-telling.

Recognition. In recognition there is a listening which accommodates a stepping back. It is listening that permits the languaging in storying to be heard at a distance. The listener in recognition hears the languaging from a balcony view of the auding field. And in that distance creates the vantage point of a wider horizontal listening.

Too near is too far. But go far and you'll find the near. If you're too near something you can't see it very well, you can't find the relationship. Go some distance from it - idea or person - and there you're immediately joined together. You know how it is when you love somebody, and you look at him across the room a crowd of people - and that exchange is closer than an embrace. (Travers, 1985, p. 206)

In recognition the parts and pieces of my listening encounters are brought together to relate to the larger unity of the Terrain of Listening. In recognition my listening seeks to capture the essentiality of resonance and reverberation, both in its striving and seeking for meaningfulness and in its joy of discovery. It is in recognition that I offer my own story about children storying. It is then I

hear the themes that run through the children's storying. I listen once more to the stories as if in a distance and pick up the threads of the children's languaging ways linked to the broader context of their everyday childhood doings. In recognition my listening is in tune with the child's storying where they turn practical experiences or familiar and ordinary things into events and lines uttered by imaginary characters who invite mystery and adventure. In recognition, my listening is sensitized to feelings and thinking taking shape in the expression of the child's story. My listening terrain opens up to hear the children's languaging ways, turning their crude experiencing into the fine metaphor of storying. And in recognition, the terrain of my listening moves forward within other parts of that hermeneutic circle of experiencing, sometimes in resonance, and then perhaps in reverberation, and back to recognition, but only to move on to a wider breadth of listening.

How is it then to listen to children languaging? It is a listening to "the sheer event of speaking." There is spontaneity.

To listen within that reciprocal event of storying and languaging. To listen to what has been said and not said. There is sensitivity.

To listen in a caring way, hearing not only the speaking but the speaker as well. There is sincerity.

How is it then to listen to children within storying? I have offered no definitive answers nor conclusive statements. I suggest no definitions, for that would simply belie the intricate complexity that weaves the fabric of the listening experience. I have presented a description woven within certain examples that may heighten the essential moments of my Terrain of Listening. To summarize, I now put forward a metaphor. As I attempted to view my listening experience within the

structures of resonance, reverberation, and recognition I realize the risk of viewing the Terrain of Listening within a dichotomized perspective. However, the structures of resonance, reverberation and recognition are more like the petals of a flower to be viewed within both the particular and the general. Petals are singly distinct from the other although inevitably occurring and overlapping within the simultaneity of viewing. When I appreciate the beauty of a rose, the petals are lucid in each distinct layer of silken hues. It seems however that it is in regarding the petals at once, in the transparent ambiguity and wholeness of a flower, that I come to see the rose and enjoy its spectacle.

BIBLIOGRAPHY

- Achebe, C. (1985). (Interview with Jonathan Cott: Chinua Achebe at the Crossroads). Piper's at the Gates of Dawn: The Wisdom of Children's Literature. New York: McGraw Hill, 1985.
- Aiken, J. On Imagination. The Horn Book Magazine, November/December 1978, 60 (6), 735-741.
- Alexander, L. Wishful Thinking or Hopeful Dreaming? In R. Boyer & K. Zahorski Fantasists on Fantasy. New York: Avon Books, 1984.
- Alves, R.A. Tomorrow's Child. New York: Harper and Row, 1972.
- Applebee, A. The Child's Concept of Story. Chicago: University of Chicago Press, 1978.
- Applebee, A. Children's Construal of Stories & Related Genres as Measured With Repertory Grid Techniques. Research in the Teaching of English. Winter 1976, 10, (3), 226-238.
- Arendt, H. The Life of the Mind: I Thinking. London: Secker and Warburg, 1978.
- Aristotle, Poetics. In C.H. Butcher (ed.), A Theory of Poetry and Art. New York: Dover Books, 1951.
- Armstrong, M. Closely Observed Children. Camden High Street, London: Writers and Readers Publishing Cooperative Society Ltd. in association with Chameleon Editorial Group Ltd., 1980.
- Atwood, M. The Edible Woman. Toronto, Canada: McClelland and Stewart Limited, 1969.
- Bakhtin, M.M. The Dialogic Imagination. Texas: University of Texas, 1983.
- Barrs, M. Knowing by Becoming. In M. Meed (ed.), Changing English: Essays for Harold Rosen. London: Heinemann, 1985.
- Barrett, W. The Illusion of Technique. Garden City, New York: Anchor Press/Doubleday, 1978.
- Barrett, W. Irrational Man. Garden City, New York: Doubleday/Anchor Books, 1962.
- Barthes, R. A Barthes Reader. New York: Hill & Wang, 1982.
- Barthes, R. BARTHES: Selected Writings. S. Sontag (ed.), Great Britain: The University Press Oxford, 1982.
- Barthes, R. Critical Essays. Evanston, Northwestern University Press, 1972.
- Barthes, R. The Pleasure of Text. New York: Hill & Wang, 1975.

- Barrell, J.J. & Barrell, J.E. A Self-Directed Approach for a Science of Human Experience. *Journal of Phenomenological Psychology*, Fall 1975, 6, (1), 63-74.
- Benjamin, W. *Illuminations*. New York: Harcourt, Brace & World, 1968.
- Berger, P. & Luckman, T. *The Social Construction of Reality*. Garden City, New York: Doubleday, 1966.
- Bettelheim, B. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York Vintage Books, 1975.
- Blum, A. *Theorizing*. London: Heinemann Books, 1974.
- Bolton, N. The Lived World: Imagination and the Development of Experience. *Journal of Phenomenological Psychology*, Spring 1982, 13, 1-18.
- Botvin, G.J. A Proppian Analysis of Children's Fantasy Narratives. *Developmental Psychology*. July 1977, 13, 377-388.
- Brady, M. Peer Group Evaluation of Narrative Competence: A Navajo Example. Sociolinguistic Working Paper, Number 47, University of Texas, for Southwest Educational Development Laboratory, July, 1978. (ERIC Document Reproduction Service No. Ed. 165-502)
- Britton, J., Burgess, T., Martin, N., McCleod, A., Rosen, H. (eds.), *The Development of Writing Abilities (11-18)*. London: MacMillan Ed. Ltd., 1975.
- Britton, J. *Language and Learning*. London: Penguin, 1970.
- Brown, J.E. *The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux*. Norman: University of Oklahoma Press, 1953.
- Brown, J.E. Black Elk's Account of the Seven Rites. *Parabola: Myth & the Quest for Meaning*. 1979, 4, (3), 52-54.
- Bruzina, R. Eidos: Universality in the Image or Concept. In R. Bruzina & B. Wilshire (eds.), *Crosscurrents in Phenomenology*. The Hague: M. Nijhoff Publishers, 1978.
- Campbell, J. *Myths to Live By*. New York: The Viking Press Inc., 1972.
- Casey, J. Emotion and Imagination. *The Philosophical Quarterly*, 1984, 34, (134), 1-14.
- Chambers, R. *Story and Situation*. Minneapolis: University of Minneapolis Press, 1984.
- Chatman, S. *Story and Discourse: Narrative Structure in Fiction and Film*. London: Cornell University Press Ltd., London, 1978.
- Cochran-Smith, M. *The Making of a Reader*. Norwood, New Jersey: Ablex Publishing Co., 1984.

- Colum, P. *Storytelling New & Old*. New York: MacMillan Co., 1968.
- Cooper, C.R. *Research on Composing: Points of Departure*. Urbana, Illinois: National Council of Teachers of English, 1978.
- Cott, J. Notes on the Cosmic Nanny. *Parabola: Myth & The Quest for Meaning*, 1982, 7, (4), 86.
- Cott, J. *Pipers at the Gates of Dawn: The Wisdom of Children's Literature*. New York: McGraw Hill, 1985.
- Dauenhauer, B. On Silence. *Research in Phenomenology*, 1973, 3, 9-28.
- Dennison, G. *The Lives of Children*. London: Penguin Harmondsworth Books, 1972.
- Derrida, J. *Writing and Difference*. Routledge and Kegan Paul, 1978.
- Dienske, I. *Understanding the Lives of Women*. Unpublished Monograph, University of Utrecht, The Netherlands, 1984.
- Dienske, I. Beyond Words: On the Experience of the Ineffable. *Phenomenology and Pedagogy*, 1985, 3, (1), 3-9.
- Dixon, J. *Growth Through English*. Oxford: University Press, 1967.
- Donaldson, M. *Children's Minds*. New York: W.W. Norton & Company, 1978.
- Dufrenne, M. *The Phenomenology of Aesthetic Experience*. Evanston: Northwestern University Press, 1973.
- Dufrenne, M. The Phenemonological Approach to Poetry. In R. Bruzina & B. Wilshire (eds.), *Crosscurrents in Phenomenology*. The Hague: M. Nijhoff Publishers, 1978.
- Dwiggins, C. W. Affectively Possible Worlds: A Sketch for a Theory of Aesthetic Experience. In W. L. McBride & C.O. Schrag (eds.), *Phenomenology in a Pluralistic Context*, Albany: State University of New York Press, 1983.
- Eliot, T.S. *Collected Poems: 1909-1962*. Bungay, Suffolk: Richard Clay (The Chaucer Press) Ltd., 1963.
- Eliot, T.S. *To Criticize the Critic and other Writings*. London: Faber and Faber, 1965.
- Fox, C. Talking Like a Book: Young Children's Oral Monologues. In M. Meek et al., (eds.), *Opening Moves, Bedford Way Papers, No. 17*, University of London Institute of Education, 1983.
- Franck, F. Looking at the Children Playing From the Sky. *Parabola: Myth & the Quest for Meaning*. 1979, 4, (3), 95-101.
- Freire, P. *Pedagogy of the Oppressed*. Middlesex: Penguin Books, 1972.

- Frost, R. *Poetry and Prose*. New York: Holt, Rinehart & Winston, 1972.
- Frye, N. *The Educated Imagination*. Toronto: C.B.C. Publications, 1963. *Journal of Children's Literature*, 1979, 3, (1), 4-14.
- Gadamer, H.G. *Hermeneutics and Social Science*. *Cultural Hermeneutics*. 1975, 2, 307-316.
- Gadamer, H. G. *Philosophical Hermeneutics*. Berkeley: University of California Press, 1976.
- Gadamer, H.G. *Truth and Method*. New York: Seabury Press, 1975.
- Gardner H. *Art, Mind & Brain: A Cognitive Approach to Creativity*. New York: Basic Books, 1982.
- Gardner, H. *The Arts & Human Development: A Psychological Study of the Artistic Process*. New York: Wiley, 1973.
- Gardner, R.A. *Therapeutic Communication With Children: The Mutual Storytelling Technique*. New York: Science House, 1971.
- Genette, G. *Narrative Discourse*. Oxford: Basil Blackwell, 1980.
- Gould, R. *Child Studies Through Fantasy*. New York: Academic Press, 1972.
- Grenne, M. *Landscapes of Learning*. New York: Teachers College Press, 1978.
- Gusdorf, G. *Speaking*. Evanston: Northwestern University Press, 1965.
- Halliday, M.A.K. *Language as a Social Semiotic*. London: Edward Arnold, 1976.
- Halliday, M.A.K. *Learning How to Mean: Explorations in the Development of Language*. London: E. Arnold, 1975.
- Halliday, M.A.K. *Readings in Systemic Linguistics*. London: Batsford Academic & Educational, 1981.
- Hardy, B. *Narrative as a Primary Act of Mind*. In M. Meek et al. (eds.), *The Cool Web: The Pattern of Children's Reading*. London: The Bodley Head, 1975.
- Hardy, B. *Tellers and Listeners*. University of London: The Athena Press, 1975.
- Heidegger, M. *Poetry, Language and Thought*. New York: Harper & Row, 1971.
- Heidegger, M. *On the Way to Language*. New York: Harper & Row, 1971.
- Hillman, J.A. *Note on Story: A Jungian Point of View on the Significance of Story*. *Parabola: Myth & the Quest for Meaning*. 1979, 4 (4), 43-45.
- Hoban, R. *Stories That Grew Up With Me*. *English in Education*. 1979, 13, (1), 3-11.

- Hobday, Sister M.J. Strong Memories. *Parabola: Myth & the Quest for Meaning*. 1979, 4, (4), 4-11.
- Hodgson, Burnett, F. Sara Crewe. Toronto: Scholastic Book Services, 1963.
- Hoffeld, L. Magic. *The Lion and the Unicorn: A Critical Journal of Children's Literature*. 1979, 3, (1), 4-14.
- Hourd, M. & Cooper, G. *Coming Into Their Own*. London: Heinemann Educational Books, Ltd., 1971.
- Hughes, T. Myth and Education. In G. Fox et al. (eds.), *Writers, Critics and Children*. New York: Agathon Press, 1976.
- Huizinga, J. *Homo Ludens: A Study of the Play Element in Culture*. Boston: Beacon Press, 1955.
- Hunsberger, M. *The Encounter Between Reader and Text*. Unpublished Doctoral Dissertation, University of Alberta, 1983.
- Hymes, D. Competence & Performance in Linguistic Theory. In R. Huxley, & E. Ingram (eds.), *Language Acquisition: Models and Methods*. London: Academic Press, 1971.
- Hymes, D. *Directions in Sociolinguistics: The Ethnography of Communication*. New York: Holt, Rinehart & Winston, 1972.
- Hymes, D. *In Vain I Tried To Tell You: Essays in Native American Ethnopoetics*. Philadelphia: University of Pennsylvania Press, 1981.
- Hymes, D. *Foundations in Sociolinguistics: An Ethnographic Approach*. Philadelphia: University of Pennsylvania Press, 1974.
- Hymes, D. *Language in Education: Ethnolinguistic Essays*. Washington, D.C.: Center for Applied Linguistics, 1980.
- Inde, D. *Listening and Voice: A Phenomenology of Sound*. Athens, Ohio: Ohio University Press, 1976.
- Inglis, F. The Awkward Ages or What Shall We Tell the Children? *Children's Literature in Education*. 1974, 13, 5-12.
- Inglis, F. *The Promise of Happiness: Value and Meaning in Children's Fiction*. Cambridge: Cambridge University Press, 1981.
- Kelly, G.A. *A Theory of Personality: The Psychology of Personal Constructs*. New York: W.W. Norton, 1963.
- Kelly, G.A. *New Perspectives in Personal Construct Theory*. London & New York: Academic Press, 1977.
- Labov, W. *Language in the Inner City: Stories in the Black English Vernacular*. Philadelphia: University of Pennsylvania Press, 1972.

- Labov, W. *Locating in Time and Space*. New York: Academic Press, 1980.
- Labov, W. *What is a Linguistic Fact?* Lisse: P. & E. Ridder Press, 1975.
- Labov, W. *Sociolinguistic Patterns*. Philadelphia: University of Pennsylvania Press, 1972.
- Langer, S. *Feeling and Form: A Theory of Art Developed From Philosophy in a New Key*. London: Routledge & Kegan Paul Limited, 1953.
- Langton, J. *The Weak Place in the Cloth: A Study of Fantasy for Children*. In R. Boyer & K. Zahorski (eds.), *Fantasists on Fantasy*. New York: Avon Books, 1984.
- Lavender, R. *The Power of Story*. *English in Education*. 1976, 10 (1), 10-15.
- Leach, E.R. *Kimil: A Category of Andamanese Thought*. In P. Maranda & E. Kongas Maranda; (eds.), *Structural Analysis of Oral Tradition*. Philadelphia: University of Pennsylvania Press, 1971.
- Leondar, B. *Hatching Plots: Genesis of Storymaking*. In D. Perkins & B. Leondar (eds.), *The Arts and Cognition*. Baltimore: John Hopkins University Press, 1977.
- Levin, D. *Classic Statement: David Levin on "The Literary Criticism of History."* *CLIO* 1, 42-45.
- Levin, D.M. *Moral Education: The Body's Felt Sense of Value*. *Teachers College Record*, Winter 1982, 84, (2), 283-300.
- Levin, D.M. *The Embodiment of Thinking: Heidegger's Approach to Language*. In R. Bruzina & B. Wilshire (eds.) *Phenomenology: Dialogues and Bridges*. Albany: State University of New York Press, 1982.
- Levin, D.M. *The Poetic Function of Phenomenological Discourse*. In W.L. McBride & C.O. Schrag (eds.), *Phenomenology In a Pluralistic Context*. Albany: State University of New York Press, 1983.
- Levi-Straus, C. *Myth and Meaning*. Toronto: University of Toronto Press, 1978.
- Levitt, A. *Storytelling Among School Children: A Folkloristic Interpretation*. Unpublished Doctoral Dissertation, The University of Pennsylvania, 1978.
- Lewis, C.S. *On Three Ways of Writing for Children*. In W. Hooper (ed.), *Of This and Other Worlds*. London: Fount Paperbacks, 1984.
- Lewis, C.S. *On Stories & Other Essays On Literature*. New York: Harcourt Brace Jovanich, 1982.
- Lewis, C.S. *The Weight of Glory & Other Essays*. New York: MacMillan, 1980.
- Lewis, R. (November, 1979). (Interview with editor of *Parabola: As the Twig is Bent, A Conversation with Educators*). *Parabola: Myth & the Quest for Meaning*. 4, (4), pp. 63,64,69,76.

- Lewis, R. Acting Out Daydreams. *Parabola: Myth & the Quest for Meaning*. 1982, 7, (2), 47-50.
- Lewis, R. Huddling In a Corner: Children and Their Stories. *Children's Literature in Education*. 1983, 14, (4), 214-233.
- Lewis, R. The Speaking of Rainbows. *Parabola: Myth & the Quest for Meaning*. 1985, 10, (1), 95-96.
- Lewis, R. The Wind of the Marigold. *Parabola: Myth & the Quest for Meaning*. 1983, 8, (3), 34-38.
- Lewis, R. Towards Beginnings: A Collaboration of a Father/Teacher and His Children in an Exploration of the Nature of Childhood. *Parabola: Myth and the Quest for Meaning*. 1979, 4, (3), 20-27.
- Lewis, R. Towards Beginnings: Part II. *Parabola: Myth and the Quest for Meaning*. 1979, 4 (4), 15-16.
- Lindgren, A. *Bill Bergson Lives Dangerously*. New York: The Viking Press, 1954.
- Lindgren, A. *Pippi Longstocking*. New York: The Viking Press, 1950.
- Lindgren, A. *Pippi in the South Seas*. Old Greenwich, Connecticut: Listening Library, 1978.
- Lindgren, A. (1985). (Interview with Jonathan Cott: *The Happy Childhoods of Pippi Longstocking and Astrid Lindgren*). *Pipers at the Gates of Dawn: The Wisdom of Children's Literature*. New York: McGraw Hill, 1985.
- Livingston, M.C. Imagination: The Form of Things Unknown. *The Horn Book Magazine*, 1982, 58, (3), 257-268.
- Lockerbie, B. *Purposeful Writing*. Menlo Park, California: Addison Wesley, 1972.
- Lockerbie, B. *The Way They Should Go*. New York: Oxford University Press, 1972.
- Maes, B. *Sociology, Education and Social Development*. Leuven, Belgium: Uitgeverij Acco, 1984.
- Magee, M. & Sutton-Smith, B. The Art of Storytelling: How Do Children Learn It? *Young Children*, 1983, 4-12.
- Malouf, D. *An Imaginary Life*. New York: George Braziller, 1978.
- Mandler, J.M. & Johnson, N.S. A Structural Analysis of Stories & Their Recall: "Once upon a time" to "happily ever after." *Cognitive Psychology*, 1977, 9, 111-151.
- Maquire, G. "Rememory". *The Horn Book Magazine*. 1981, 58, (6), 629-631.
- Maranda, E.K. & Maranda, P. *Structural Models On Folkloric & Transformational Essays*. The Hague: Mouton Press, 1970.
- Marcel, G. *The Mystery of Being*. London: Harvill Press, 1950.

- Marcuse, H. *One Dimensional Man*. Boston: Beacon Press, 1964.
- Martin, M. Children & Stories: Their Own and Other People's. In M. Torbe & R. Protherough (eds.), *Classroom Encounter, Language and English Teaching*. Great Britain: Wardlock Educational, 1976.
- Martin, N. *Mostly About Writing: Selected Essays of Nancy Martin*. Upper Montclair, New Jersey: Boynton/Cook Publisher, 1983.
- Martin, N. What Are They Up To? In A. Jones & J. Mulford; (eds.), *Children Using Language: A New Approach to Language in the Primary School*. New York: Oxford University Press, 1972.
- Martin, N. et al. *Understanding Children Talking*. Harmondsworth, Middlesex, England: Penguin Books Ltd., 1976.
- Martin, N. *Writing & Learning Across the Curriculum 11-16*. London: Wardlock Educational, 1976.
- Matthews, G. *Dialogues With Young Children*. London: Harvard University Press, 1985.
- Menig-Peterson, C.L. & McCabe, A. *Structure of Children's Narratives*. Paper presented to the Society for Research in Child Development. New Orleans, Louisiana, 1977.
- Merleau-Ponty, M. *The Phenomenology of Perception*. London: Routledge and Kegan Paul, 1965.
- Merleau-Ponty, M. *The Prose of the World*. Evanston: Northwestern University Press. 1964a.
- Merleau-Ponty, M. *The Primacy of Perception*. Evanston: Northwestern University Press, 1964a.
- Merleau-Ponty, M. *Signs*. Evanston: Northwestern University Press, 1964.
- Metzger, D. Circles of Stories. *Parabola: Myth and the Quest for Meaning*. 1979, 4 (4), 104-105.
- Michell, L. & Stenning, K. Explanations in the Storytelling of Five to Seven-Year Olds. *Educational Review*. 1983, 35 (2), 175-193.
- Miller, J.E. *Writing In Reality*. New York: Harper & Row, 1978.
- Miller, J.E. *Myth & Method: Modern Theories of Fiction*. Nebraska: University of Nebraska Press, 1960.
- Milne, A.A. *The World of Christopher Robin*. London: Methuen, 1959.
- Murphy, M.J. *Now You're Talking*. Belfast: Blackstaff Press, 1975.

- Nel, B.F. The Phenomenological Approach to Pedagogy. *Journal of Phenomenological Psychology*. 1973, 3 (2), 201-216.
- Ninio, A. & Bruner, J.S. The Achievement & Antecedents of Labeling. *Journal of Child Language*. 1978, 5, 1-15.
- Noone, R. & Holman, D. *In Search of the Dream People*. New York: Bowker, 1972.
- Novak, M. *Ascent of the Mountain Flight of the Dove: An Invitation to Religious Studies*. San Francisco: Harper & Row, Publishers. 1978.
- Odets, C. *The Country Girl*. Canada: MacMillan Company of Canada Ltd., 1951.
- Paley, V. *Wally's Stories*. Cambridge, Massachusetts: Harvard University Press, 1981.
- Palmer, R. *Hermeneutics*. Evanston: Northwestern University Press, 1969.
- Pellowski, A. *The World of Storytelling*. New York: Bowker, 1977.
- Pitcher, E. & Prelinger, E. *Children Tell Stories: An Analysis of Fantasy*. New York: International University Press, 1963.
- Picard, M. *Man and Language*. S. Godman, (trans.) Chicago: H. Regnery Co., 1963.
- Polakow, Suransky V. *The Erosion of Childhood*. Chicago: University of Chicago Press, 1982.
- Polakow, V. Whose Stories Should We Tell? A Call To Action. *Language Arts*, 1985, 62, (8), 826-835.
- Polanyi, L. Literary Complexity in Everyday Storytelling. In D. Tannen; (ed.), *Vol. IX Series, Advances in Discourse Processes*. Norwood, New Jersey: Ablex Publishing Co., 1982.
- Polanyi, M. *Tacit Dimension*. Garden City, New York: Doubleday, 1960.
- Propp, V. The Morphology of the Folktale. *International Journal of American Linguistics*. 1958, 4, 24, 1-134.
- Protherough, R. How Children Judge Stories. *Children's Literature in Education*. 1983, 14, (1), 3-13.
- Rambusch, N. (November 1979). (Interview with editor of *Parabola: As The Twig is Bent, A Conversation with Educators*). *Parabola: Myth and the Quest for Meaning*. 4, (4), pp. 63, 76.
- Ray, W. *Literary Meaning: From Phenomenology to Deconstruction*. Oxford: Basil Blackwell, 1984.
- Rich, A. *A Wild Patience Has Taken Me This Far: Poems*. New York: Norton Press, 1981.

- Rich, A. *On Lies Secrets and Silence*. London: Virago, 1980.
- Rich, A. *Snapshots of a Daughter-in-law*. Evanston: Harper & Row Publishers, 1956.
- Rich, A. *Woman and Honor: Some Notes on Lying*. Pittsburgh: Motherroot Publications, 1977.
- Richards, M. Jenny's Thursday. In M. Meek; (ed.), *Changing English: Essays for Harold Rosen*. London: Heinemann, 1985.
- Ricoeur, P. Creativity in Language. *Philosophy Today*. 1973a 17, (2), 97-111.
- Ricoeur, P. *Hermeneutics & The Human Sciences: Essays on Language Action And Interpretation*. Cambridge: Cambridge University Press, 1981.
- Ricoeur, P. Speech: The Power of Science and Poetry. *Philosophy Today*. Spring, 1985, 29 (1/4), 59-69.
- Ricoeur, P. *The Rule of Metaphor*. Toronto: University of Toronto Press, 1977.
- Ricoeur, P. *Time and Narrative*. K. McLaughlin & D. Pallauer (trans.), Chicago: University of Chicago Press, 1980.
- Roche, M. *Phenomenology, Language and the Social Sciences*. London: Routledge and Kegan Paul, 1973.
- Rosen, C. Home and School. In M. Meek (ed.), *Changing English: Essays for Harold Rosen*, London: Heinemann, 1985.
- Rosen, C. In H. Rosen & C. Rosen *The Language of Primary School Children*. Harmondsworth, Middlesex, England: Penguin Books Ltd, 1973.
- Rosen, H. "Out there or where the masons went". In E. Grugeon & P. Walden (eds.), *Literature and Learning*, London: Wardlock Educational in association with The Open University Press, 1983.
- Rosen, H. & Rosen, C. *The Language of Primary School Children*. Harmondsworth, Middlesex, England: Penguin Books Ltd., 1973.
- Rosenblatt, L. *The Reader, The Text, The Poem*. Carbondale, Illinois: Southern Illinois University Press, 1978.
- Ryken, L. *Triumphs of the Imagination*. Downers Grove, Illinois: Intervarsity Press, 1979.
- Sarte, J.P. *Imagination*. Toronto: Amabassador Books, 1962.
- Scarlett, W.G & Wolf, D. When It's Only Make-Believe: The Construction of a Boundary Between Fantasy & Reality In Storytelling. *New Directions for Child Development*, 1979, 6, 29-40.

- Schutz, A. *Collected Papers, Volume 1*. The Hague: Martinus Nijhoff, 1962.
- Schutz, A. *On Phenomenology and Social Relations*. Chicago: University of Chicago Press, 1970.
- Schutz, A. *On Multiple Realities in the Problem of Social Reality*. *Collected Papers I*, Natanson, M. (ed.), The Hague: Martinus Nijhoff, 1967.
- Scollon & Scollon, B.K. *Narrative, Literacy, and Face in Interethnic Communication*. Norwood, New Jersey: Ablex Publishing Corporation, 1981.
- Shapiro, K.J. The Elusive in Experience. *Journal of Phenomenological Psychology*. Spring 1976, 6, 2, 135-152.
- Shedd, C. *A Dad is for Spending Time With*. U.S.A.: Universal Press Syndicate & Andrews & McMeel, Inc., 1978.
- Simms, L. The Experience of the Story. *The Horn Book Magazine*. 1983, 59, (3), 344-348.
- Spader, P.H. The Primacy of the Heart: Scheler's Challenge to Phenomenology. *Philosophy Today*, 29 (3/4) 223-227.
- Spencer, M. Stories Are For Telling. *English in Education*, 1970, 10, (1), 16-23.
- Sprigge, T. The Importance of Subjectivity: An Inaugural Lecture. *Inquiry*, 1982, 25, 143-163.
- Sprigge, T. Final Causes. *Aristotelian Society*, 1971, 45, 149-170.
- Spurling, L. *Phenomenology and the Social World*. London: Routledge and Kegan Paul, 1977.
- Steedman, C. *The Tidy House*. London: Virago Press Ltd., 1982.
- Stein, N. The Comprehension and Appreciation of Stories: A Developmental Analysis. In S. Madeja (ed.), *The Arts, Cognition and Basic Skills*, 1978, St. Louis: Cemrel.
- Stein, N. *Learning and Comprehension of Text*. Hillsdale, New Jersey: Lawrence Erlbaum Associates, 1984.
- Stevens, W. *The Collected Poems*. New York: Alfred A. Knoff, 1964.
- Sutton-Smith, B. *Child's Play*. New York: Wiley Press, 1979.
- Sutton-Smith, B., Mahony, D.H., Botvin, G.J. Developmental Structures in Fantasy Narratives. *Human Development*, 1976, 19, 1-13.
- Sutton-Smith, B. *The Folkstories of Children*. Philadelphia: University of Pennsylvania Press, 1981.
- Sutton Smith, B., Abrams, D.M., Botvin, G.J., Caring, M.L., Gildesgame, D. & Stevens, T.R. The Importance of the Storytaker: An Investigation of the Imaginative Life. *Urban Review*, 1975, 8, 82-95.

- Sutton-Smith, B. Listening to Little Stories. *Harper's Magazine*, April, 1978, 53-55.
- Sutton-Smith, B. *Play & Learning*. New York: Gardner Press distributed by Halsted Press, 1979.
- Sutton-Smith, B. *The Psychology of Play*. New York: Arno Press, 1976.
- Sutton-Smith, B. & Abrams, D.M. Psychosexual Material in the Stories Told By children: the Fucker. *Archives of Sexual Behavior*, 1978, 7, 521-543.
- Tannen, D.A. Comparative Analysis of Oral Narrative Strategies: Athenian Greek & American English. In W.L. Chafe (ed.), *The Pear Stories, Cognitive, Cultural & Linguistic Aspects of Narrative Production*, Norwood, New Jersey: Ablex Publishing Corporation, 1980.
- Todd, H.E. Storytelling. *Children's Literature in Education*, September, 1973, 12, 42-47.
- Tolkein, J.R. *Tree and Leaf*. London: George Allen & Unwin Publishers, Ltd., 1964.
- Travers, P.L. *About the Sleeping Beauty*. New York: McGraw Hill, 1975.
- Travers, P.L. *Mary Poppins*. New York: Harcourt Brace Jovanich, 1934.
- Travers, P.L. *Mary Comes Back*. London: Harcourt Brace Jovanich, 1934.
- Travers, P.L. *Mary Poppins in Cherry Tree Lane*. London: Delacorte Press, 1982.
- Travers, P.L. Only Connect. In S. Egoff et al. *Only Connect: Readings on Children's Literature*. Toronto: Oxford University Press, 1980.
- Travers, P.L. The Legacy of the Ancestors. *Parabola: Myth & the Quest for Meaning*. 1977, 2, 13-17.
- Travers, P.L. Lucifer. *Parabola: Myth & the Quest for Meaning*. 1985, 10, (1), 92-93.
- Travers, P.L. On Unknowing. *Parabola: Myth & the Quest for Meaning*. 1985, 10, (3), 76-79.
- Travers, P.L. The Primary World: A Collection of Origins. *Parabola: Myth & the Quest for Meaning*. 1979, 4, (3), 87-94.
- Travers, P.L. Re-Storying the Adult. *Parabola: Myth & the Quest for Meaning*. 1983, 8, (4), 52-53.
- Travers, P.L. Where Will All the Stories Go?: A Conversation Between Laurens Van der Post & P.L. Travers. *Parabola: Myth & the Quest for Meaning*. 1982, 7, 2, 38-46.
- Travers, P.L. (1985). (Interview with Jonathan Cott: *The Wisdom of Mary Poppins - Afternoon Tea with P.L. Travers*). *Pipers at the Gates of Dawn: The Wisdom of Children's Literature*. New York: McGraw Hill, 1985.

- Van den Berg, J.H. *A Different Existence*. Pittsburgh: Duquesne University, 1974.
- Van den Berg, J.H. *Things*. Pittsburgh: Duquesne University Press, 1974.
- Valone, J.A. Critical Theory of Knowledge and the Phenomenology of Alfred Schutz. *Cultural Hermeneutics*, 1976, 3, 199-215.
- Vandergrift, K. *Child and Story: The Literary Connection*. New York: Neal-Schuman Publishers, Inc., 1980.
- Van Manen, M. *An Experiment in Educational Theorizing: The Utrecht School*. Unpublished Monograph, University of Alberta, Edmonton, 1983.
- Van Manen, M. Linking Ways of Knowing With Ways of Being Practical. *Curriculum Inquiry*, 1977, 6, (3), 205-208.
- Van Manen, M. The Phenomenology of Pedagogic Observation. *Canadian Journal of Education*, 1979, 4, (1), 5-16.
- Van Manen, M. *The Tissue of Text: A Subtle Pedagogy*. Unpublished Monograph, University of Alberta, 1984.
- Villiers, P.A. & Villiers, J.G. *Early Language: The Developing Child*. Cambridge, Massachusetts: Harvard University Press, 1979.
- Viorst, J. *Alexander's Terrible, Horrible, Miserable, No Good, Very Bad Day*. New York: Atheneum, 1975.
- Vygotsky, L. *Thought and Language*. Cambridge: MIT, 1962.
- Warnock, M. *Imagination*. London: Trinity Press, 1976.
- Weir, R. *Language in the Crib*. The Hague: Mouton, 1960.
- Whitehead, M. Once Upon A Time? *English Education*, 1980, 14, (1), 48-58.
- Witkin, R. *The Intelligence of Feeling*. London: Heinemann, 1974.
- Wolkstein, D. The Stories Behind the Stories: An Interview with Issac Balshevis Singer. *Children's Literature in Education*. 1974, 18, 136-145.
- Wolkstein, D. & Wiggins, J. On Story and Storytelling. *The Horn Book Magazine*, 1983, 59 (3), 350-357.
- Woolf, V. *The Common Reader*. New York: Harcourt Brace Jovanich, 1925.
- Woolsey, D. & Burton, F.R. Blending Literary Informational Ways of Knowing. *Language Arts*. March, 1986, 63, (3), 273-280.
- Yolen, J. *Touch Magic: Fantasy, Faerie and Folklore in the Literature of Childhood*. New York: Philomel Books, 1981.